

Nº 2.
PIANO.

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BY
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No 2

DUETT.

JOHN THOMAS

ALLEGRO MAESTOSO (♩ = 144)

ff *p con esp.*

Ped *8va* *

marcato. *f*

Dolce. *a Tempo.* *Rallen.* *f*

a Tempo.

First system of musical notation (measures 1-4). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte). The tempo marking *a Tempo.* is present at the beginning of the system.

Second system of musical notation (measures 5-8). This system includes a *Dolce.* (sweetly) marking and a *Rallen:* (ritardando) instruction. It features a *f* (forte) dynamic and a *Ped* (pedal) marking with an asterisk. The right hand has a more active melodic line with slurs.

Third system of musical notation (measures 9-12). The tempo marking *grazioso.* (gracefully) is introduced. The right hand continues with a melodic line, and the left hand has a steady accompaniment.

Fourth system of musical notation (measures 13-16). The right hand features a melodic line with slurs. The left hand has a steady accompaniment. The marking *gva* (glissando) is present above the right hand in measures 13 and 15.

Fifth system of musical notation (measures 17-20). This system includes a *Ped* (pedal) marking with an asterisk in measure 18 and a *Cresc* (crescendo) marking in measure 20. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment.

Sixth system of musical notation (measures 21-24). The right hand features a melodic line with slurs. The left hand has a steady accompaniment. The marking *gva* (glissando) is present above the right hand in measure 21. The system concludes with a *ff* (fortissimo) dynamic and a first ending bracket labeled *1*.

Ped

** Ped* ** Ped* ** Ped* ** Ped* ** Ped*

gva

Ped sf ** Ped sf* ** Ped sf* *Ped*

gva

*** *marcato.*

gva

Ped ***

ANDANTE ESPRESSIVO (♩ = 69)

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is common time (C). The tempo and mood are marked 'ANDANTE ESPRESSIVO' with a tempo indication of a quarter note equal to 69 beats per minute. The score begins with a dynamic marking of *p* (piano) and a 'sost.' (sostenuto) instruction. The first system shows a flowing melody in the right hand and a supporting bass line in the left hand. The second system continues the melodic development. The third system introduces a forte (*f*) dynamic. The fourth system features a dynamic shift from *p* to *f*. The fifth system continues the melodic and harmonic progression. The sixth system concludes with a final *f* dynamic marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

The first system of musical notation features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A pedaling instruction (*f Ped*) is placed over the right hand in the fourth measure, followed by an asterisk (*) in the fifth measure.

The second system continues the piece. It includes the instruction *Brillante* above the staff and *Ped* below the staff. The right hand features a rapid, ascending scale-like passage. The left hand continues with eighth notes. A fortissimo (*ff*) dynamic is marked at the beginning of the system, and an asterisk (*) is placed below the right hand in the fourth measure.

The third system shows the continuation of the rapid passages in the right hand. The left hand accompaniment remains consistent. A pedaling instruction (*Ped*) is located below the left hand in the first measure, and an asterisk (*) is placed below the right hand in the second measure.

The fourth system features a series of four measures, each containing a pedaling instruction (*Ped*) below the left hand, separated by asterisks (*). The right hand continues with its rapid, ascending figures.

The fifth system begins with a piano (*p*) dynamic. It contains two measures with pedaling instructions (*Ped*) below the left hand, separated by an asterisk (*). The right hand continues with its characteristic rapid figures. The system ends with an asterisk (*) below the right hand.

The sixth system concludes the piece. The left hand plays a series of chords. The right hand features a rapid, descending scale-like passage. The instruction *Leggieramente.* is written below the left hand. The system ends with the instruction *Rallen...tan...do* (Ritardando) and a final chord in the right hand. The key signature changes to one flat (B-flat) for the final measure.

ALLEGRO SCHERZANDO $\text{♩} = 72$

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 6/8 time. The music begins with a forte (*ff*) dynamic. The upper staff features a series of eighth-note chords and single notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A piano (*p*) dynamic marking appears in the upper staff towards the end of the system.

The second system continues the piece. It features a *gva* (grace) marking above the upper staff. The dynamics shift to forte (*f*) in both staves. The upper staff has a melodic line with some grace notes, and the lower staff continues with a rhythmic pattern of eighth and sixteenth notes.

The third system shows a change in texture. The upper staff has a continuous sixteenth-note pattern, while the lower staff has a more melodic line with eighth notes. The dynamic is marked piano (*p*) in the upper staff.

The fourth system continues the sixteenth-note pattern in the upper staff and the melodic line in the lower staff. The dynamics remain piano (*p*).

The fifth system features a forte (*f*) dynamic in the upper staff. The lower staff has a melodic line. A piano (*p*) and *Dolce.* (Dolce) marking appears in the upper staff towards the end of the system.

The sixth system concludes the piece. It features a forte (*ff*) dynamic in the upper staff. The music ends with a final chord in both staves.

tr

gva

ff

p

f
Ped

*



First system of musical notation. The right hand features a melodic line with a slur over the first two measures, followed by a series of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *en* (piano), *do* (piano), and *ff* (fortissimo).

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand features a series of eighth notes. Dynamics include *p* (piano), *Cresc* (crescendo), *en* (piano), *do* (piano), and *ff* (fortissimo).

Third system of musical notation. The right hand features a series of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *gva* (grave).

Fourth system of musical notation. The right hand features a series of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *gva* (grave), *Ped* (pedal), *16* (measure number), *** (ornament), and *Brillante.* (brilliant).

Fifth system of musical notation. The right hand features a series of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *gva* (grave).

Sixth system of musical notation. The right hand features a series of eighth notes. The left hand provides a harmonic accompaniment. Dynamics include *gva* (grave).

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DUETT.

JOHN THOMAS.

ALLEGRO MAESTOSO (♩ = 144)

gva *gva* *gva* *gva*

ff

gva

p con esp: *mor...* *en*

do..... *f* *marcato*

f *marcato*

First system of musical notation. The key signature has two flats (Bb). The first staff contains a treble clef and the second a bass clef. The first staff has a (Bb) marking. The second staff has a p *Dolce.* marking. The system ends with a *Rallen: f a* marking.

Second system of musical notation. The first staff has a *Tempo.* marking. The second staff has a *p Dolce.* marking. The system ends with a *Rallen: f a Tempo.* marking. A dashed line labeled *8va* spans the first staff.

Third system of musical notation. The first staff has a *f* marking. The second staff has a (Bb) marking. The system ends with a *p grazioso.* marking.

Fourth system of musical notation. The first staff has a *sost:* marking. The second staff has a *sost:* marking.

Fifth system of musical notation. The first staff has a (Ab Fb) marking. The second staff has a *8va* marking. The system ends with a *11* marking.

Sixth system of musical notation. The first staff has a *8va* marking. The second staff has a *8va* marking. The system ends with a *8va* marking. The first staff has a *Cres- cen- do.* marking.

FIRST HARP.

3

8va

ff

8va

8va

8va

(Bb)

8va

8va

marcato

(Bb)

p

Rall: (F#) *f* *à Tempo.*

Rallen: mor en do *f*

*Tempo.**PIÙ LENTO.**ANDANTE ESPRESSIVO.* (♩ = 69)

FIRST HARP.

The first system of musical notation for the First Harp part. It features a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The music begins with a forte (f) dynamic. The right hand plays a series of ascending and descending arpeggiated chords, while the left hand provides a steady bass line. A slur labeled *gva* (glissando) is placed over the first two measures of the right hand. The system concludes with a double bar line.

The second system of musical notation for the First Harp part. It continues the arpeggiated pattern from the first system. A slur labeled *gva* is present over the first two measures. The right hand features a chromatic descent in the final measure, marked with a sharp sign (G#). The system concludes with a double bar line.

The third system of musical notation for the First Harp part. It continues the arpeggiated pattern. A slur labeled *gva* is present over the first two measures. The right hand features a chromatic descent in the final measure, marked with a sharp sign (G#). The system concludes with a double bar line.

The fourth system of musical notation for the First Harp part. It continues the arpeggiated pattern. A slur labeled *gva* is present over the first two measures. The right hand features a chromatic descent in the final measure, marked with a sharp sign (G#). The system concludes with a double bar line.

FIRST HARP.

7

First system of musical notation for the First Harp part. The treble clef staff contains a series of ascending and descending eighth notes, with a slur over the first four measures. The bass clef staff contains a single eighth note. A dynamic marking of *gva* is present above the first measure of the treble staff. A chord symbol $(G\sharp)$ is written below the first measure of the bass staff.

Second system of musical notation for the First Harp part. The treble clef staff contains a series of ascending and descending eighth notes, with a slur over the first four measures. The bass clef staff contains a single eighth note. A dynamic marking of *gva* is present above the first measure of the treble staff. A chord symbol $(G\sharp)$ is written below the last measure of the bass staff.

Third system of musical notation for the First Harp part. The treble clef staff contains a series of ascending and descending eighth notes, with a slur over the first four measures. The bass clef staff contains a single eighth note. Chord symbols $(G\sharp)$, $(B\sharp)$, and $(F\sharp)$ are written below the first, second, and third measures of the bass staff, respectively.

Fourth system of musical notation for the First Harp part. The treble clef staff contains a series of ascending and descending eighth notes, with a slur over the first four measures. The bass clef staff contains a single eighth note. A chord symbol $(B\sharp)$ is written below the first measure of the bass staff.

Fifth system of musical notation for the First Harp part. The treble clef staff contains a series of ascending and descending eighth notes, with a slur over the first four measures. The bass clef staff contains a single eighth note. A dynamic marking of *Brillante. ff* is present above the first measure of the bass staff.

gva

gva

gva

gva

p

Leggieramente.

Sost:

Rallen:

ALLEGRO SCHERZANDO (♩. = 72)

ff *p*

(B#) *f*

p *Dolce.*

(Bb) *f*

p

p

(Bb) *ff*

gva

gva

(eb) *con fuoco.*

The first system of musical notation for the First Harp part. It consists of two staves. The upper staff begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lower staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*ff*) at the beginning and a piano dynamic (*p*) later in the system. The notation includes various note values, rests, and slurs.

The second system of musical notation for the First Harp part. It consists of two staves. The upper staff begins with a treble clef and a key signature of three flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The notation includes various note values, rests, and slurs.

The third system of musical notation for the First Harp part. It consists of two staves. The upper staff begins with a treble clef and a key signature of three flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The notation includes various note values, rests, and slurs.

The fourth system of musical notation for the First Harp part. It consists of two staves. The upper staff begins with a treble clef and a key signature of three flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The notation includes various note values, rests, and slurs.

The fifth system of musical notation for the First Harp part. It consists of two staves. The upper staff begins with a treble clef and a key signature of three flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The notation includes various note values, rests, and slurs.

The sixth system of musical notation for the First Harp part. It consists of two staves. The upper staff begins with a treble clef and a key signature of three flats. The lower staff begins with a bass clef and the same key signature. The music is marked with a forte dynamic (*f*) and a piano dynamic (*p*). The notation includes various note values, rests, and slurs.

First Harp. Musical score for Cambria - Duett No 2 by John Thomas. The score is written for a single harp, featuring a continuous arpeggiated pattern in the right hand and a more melodic line in the left hand. The key signature is B-flat major (two flats). The music is divided into seven systems. Dynamics include *f*, *p*, *ff*, and *Cres*. A vocal line "Cres...cen...do." is written above the bass staff in the fourth system. The piece ends with a double bar line and a key signature change to C major.

ff con fuoco.

(D₄)

gva

(Cb)

gva

11

gva

gva

brillante.

15

gva

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6. Divyrrwch y Brenin.....	(The King's Delight.)
7. Y Ferch o'r Scer	(The Maid of Sker.)
8. Y Gadlys	(The Camp.)
9. Torriad y Dydd.....	(The Dawn of Day.)
10. Serch Hudol.....	(Love's Fascination.)
11. Clychau Aberdyfi.....	(The Bells of Aberdovey.)
12. Glan Meddwod Mwyn	(The Joy of the Mead-cup.)

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13. Rhyfelgyrch Gwyr Harlech.....	(March of the Men of Harlech.)
14. Merch Megan	(Megan's Daughter.)
15. Nos Galan	(New Year's Eve.)
16. Y Fwyalchen.....	(The Blackbird.)
17. Codiad yr Haul.....	(The Rising of the Sun.)
18. Dafydd y Garreg Wen.....	(David of the White Rock.)
19. Syr Harri Ddu	(Black Sir Harry.)
20. Bugeilio'r Gwenith Gwyn	(Watching the Wheat.)
21. Difyrrwch Arglwyddes Owain.....	(Lady Owen's Delight.)
22. Tros y Garreg	(Over the Stone.)
23. Y deryn Pur	(The Dove.)
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27. Gogerddan	
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37. Galar Cymru.....	(Cambria's Lament.)

CONTENTS OF VOLUME IV.

38. Caerphili	(Caerphilly.)
39. Y Bore Glas.....	(At Early Dawn of Morning.)
40. Eös Lais	(The Voice of the Nightingale.)
41. Pe Cawn i Hon	(I know a Maiden.)
42. Y Deryn du Pig-Felyn	(The Yellow-Beaked Blackbird.)
43. Dyffryn Llanberis	(The Vale of Llanberis.)
44. Gyda'r Wawr	(With the Dawn.)
45. Triban Morganwg	(The Glamorgan Triplet.)
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No. 2.

DUETT.

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ALLEGRO MAESTOSO (♩ = 144)

ff *p con esp:*

8va *mor- en- do*

marcato *f*

(Bb)

Dolce. *Rallen:* *p* *f* *a*

Tempo.

p Dim: *Rallen: f a Tempo.*

f *gva* (Bb)

p *grazioso*

gva

gva *gva* *Cresc*

gva *en do* *ff* *1*

sf sf sf

8va

8va

8va

(B#)

Rallen:

a Tempo.

gva

f

p

gva

a Tempo.

Rallentan...do

f

gva

gva

gva

PIÙ LENTO.

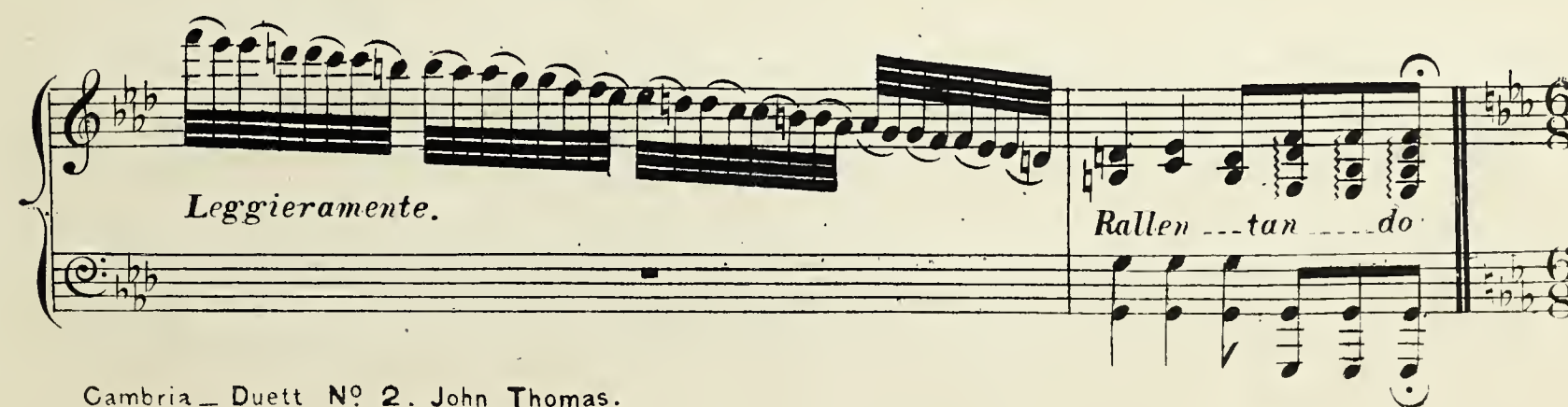
Dolce e sost:

Rallen...tan...do

ANDANTE ESPRESSIVO (♩ = 69)

The musical score is written for a single harp. It consists of six systems, each with a treble and bass staff joined by a brace. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo and mood are indicated as *ANDANTE ESPRESSIVO* with a tempo marking of a quarter note equal to 69 beats per minute (♩ = 69). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a *p sost.* marking. The second system continues with similar notation. The third system features a *(Db) f* marking. The fourth system includes a *p* marking followed by a *f* marking. The fifth system begins with a *f* marking. The sixth system includes a *p* marking followed by a *f* marking. The score concludes with a final chord in the sixth system.

Cambria - Duett, No. 2 John Thomas.



ALLEGRO SCHERZANDO (♩ = 72)

The musical score is written for the second harp part of a duet. It consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 6/8. The tempo is marked 'ALLEGRO SCHERZANDO' with a tempo indication of a quarter note equals 72 (♩ = 72). The dynamics are marked as follows: *ff* (fortissimo) at the beginning, *p* (piano) in the first system, *f* (forte) in the second system, *p* (piano) in the third system, *f* (forte) in the fourth system, and *p Dolce.* (piano, sweet) in the fifth system. The notation includes various rhythmic figures, slurs, and articulation marks.

First system of musical notation for the Second Harp part. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb). The lower staff is in bass clef with the same key signature. The music features a series of eighth and sixteenth notes, often beamed together. A dynamic marking of *ff* (fortissimo) is present in the lower staff. There are also some *tr* (trill) markings above notes in both staves.

Second system of musical notation. It continues the melodic and harmonic development with similar rhythmic patterns. A *tr* marking is visible above a note in the upper staff.

Third system of musical notation. The upper staff features a *gva* (glissando) marking above a series of notes. The lower staff has a dynamic marking of *ff*. A key signature change to one flat (Bb) is indicated by the letter *(Ab)* in the lower staff.

Fourth system of musical notation. It begins with a key signature change to two flats (Bb, Eb), indicated by *(Cb)* in the lower staff. The music is marked *ff* (fortissimo) and features a double bar line. The upper staff has a *tr* marking above a note.

Fifth system of musical notation. The upper staff has a *p* (piano) dynamic marking. The lower staff has a key signature change to three flats (Bb, Eb, Ab), indicated by *(D#)* in the lower staff. There are some handwritten markings above the first few notes of the upper staff.

Sixth system of musical notation. The upper staff features a *f* (forte) dynamic marking. The lower staff continues the harmonic accompaniment. The system concludes with a final chord in the lower staff.

SECOND HARP.

f pesante.

The first system of musical notation for the Second Harp part. It consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music is in 2/4 time. The right hand plays a series of eighth and sixteenth notes, while the left hand plays a similar pattern. The dynamic marking *f pesante.* is written above the first measure.

The second system of musical notation for the Second Harp part. It continues the melodic and harmonic development from the first system. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand provides a steady accompaniment. The dynamic remains *f*.

(Cb) *p Dolce.*

The third system of musical notation for the Second Harp part. It begins with a *(Cb)* marking, indicating a change in the bass clef. The dynamic changes to *p Dolce.* The music becomes more melodic and softer in tone. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. The dynamic *p* is written above the first measure.

f

The fourth system of musical notation for the Second Harp part. The dynamic changes to *f*. The music becomes more rhythmic and louder. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. The dynamic *f* is written above the first measure.

p Dolce.

The fifth system of musical notation for the Second Harp part. The dynamic changes back to *p Dolce.* The music becomes more melodic and softer in tone. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. The dynamic *p* is written above the first measure.

Cres *cen* *do* *ff*

The sixth system of musical notation for the Second Harp part. It features a crescendo leading to a fortissimo (*ff*) section. The right hand plays a series of eighth notes, while the left hand plays a similar pattern. The dynamic *ff* is written above the first measure.

SECOND HARP.

11

p Cres cen do

(G♭) *ff* (D♭) (C♭) *gva*

(F♭) (A♭) *gva* 16

gva *Brillante.*

gva

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